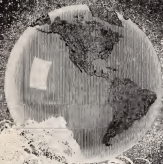


The American CINEMATOGRAPHER

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The American Cinematographer

The Voice of the Motion Picture Cameramen of America, the men who make the pictures

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Shooting Filmdom's Largest "Interior"



One of the most difficult tasks for a cinematographer is to film a period picture in which the sets are exact replicas of historic architectural works, says Antonio Gaudio, A. S. C., who is filming Norma Talmadge in "Ashes of Vengeance," at the United Studios for Joseph M. Schenck Productions.

Gaudio gives an illuminating account of the difficulties in filming reproductions which follow the delicate architecture of the Renaissance in France, such as Mme. Talmadge's historic drama calls for.

"The fine detail work in the Louvre ball room scenes," says Mr. Gaudio, "gave some trouble but in this day of fidelity to the period in which a production is made, it is necessary to make the best of conditions. The Louvre ballroom set was 328 feet long. In fact, it was so long that a 15-foot square section of the north wall of Stage Six had to be removed. The camera was cleared into place on a stage just outside the removed wall section.

"Architect Stephen Goossens, graduate of the Ecole des Beaux Arts of Paris, took particular pains to bring the delicate tracery of the bays into relief. There were a score of these bays paralleling each other at a width of 40 feet. The vault ended in a flight of steps, a steel grated plate and beyond that, a series of 34 columns grouped in pairs.

Placing of Lights

"The proper placing of the lights to throw up the various architectural details, some of which were 200 feet from the camera, was an important matter.

"The Louvre ballroom set was not only the longest interior vista I ever photographed but in addition, it was the finest example I have ever seen of the duplication for picture purposes of the delicate architecture of the times of Charles IX of France. Art Director Stephen Goossens certainly is to be congratulated on his faithful transcription to the screen of the Louvre ballroom.

"The costumes and their colors were carefully selected by Walter Ismel. Delicate shades of blue, lavender, rose, green, gold and grey, were used in the costumes of the period.

"After finishing with the Louvre ballroom set, upon which we worked for about a week, we commenced on the Huguenot massacre set. This consisted of two streets, each exactly 998 feet long, which formed a cross. At the four ends of the two streets, the view was closed by short sections of other streets.

"These streets were made up of the most picturesque French houses, inns and public buildings of the period of Charles IX arranged for pictorial effect. In order to set the proper pictorial arrangement, the peculiarities of the building type were slightly exaggerated.

"Four hundred horses and 440 extras were used in the massacre scenes. In the Louvre ballroom scene, 340 expert dancers were instructed in the dances of the period by Theodore Kosloff. The filming of these dance scenes was exhaustive work.

"In 'The Eternal Flame,' the architectural background was bold and readily lent itself to outstanding photography. But the beauty of 'Ashes of Vengeance' will lie in its delicate, frail character.

Director's Co-operation

"The thing that impressed me in the making of 'Ashes of Vengeance' was the speed, good humor and certainty of Frank Lloyd's direction. It is seldom that one sees such co-operation between director, art director, costumer and cameraman.

"Mr. Lloyd's choice of types for 'Ashes of Vengeance' was of the sort to make a cameraman envious. Josephine

Special platform built on stage to provide position for camera. Antonio Gaudio, A. S. C., chief cinematographer on big set.

Crowell as Catherine de Medici in part clearly good. Norma Talmadge and Conway Tearle, of course, need no praise. The selection of a cost for a picture of the time of Charles IX required some expert judgment and in choosing Costeney Poole, Claire McDowell, Betty Francisco, Wallace Berry, James Cooley, Andre de Beranger, Boyd Irwin and each of the other principals, long thought and consideration was given to each person.

"As an instance of the care with which the photography was built, I might mention that all matchlock rifles, swords, pikes, battleaxe halberds, armor and cannon, were duplicated in Los Angeles from originals obtained in New York and abroad during Mr. Schenck's last visit to Europe.

"Costumes and buildings were done from photographs of old engravings in books housed in the Congressional Library in Washington, the New York public library and in private collections. More than a thousand stills were taken of these book plates. Billy Reiter designed the armorial equipment.

"The staff work for the involved French interior decoration kept 75 men busy under the direction of Leon Yeul, my noted fellow-countryman sculptor.

Much Light Needed

"The lighting of the Louvre ballroom and Huguenot massacre sets required seven generators and practically every bit of electrical equipment available around the other studios. I hesitate to mention the unusual number of 'Coops,' Wingfields, Sunlight Arcs, kroids and overheads which were used on the Louvre set. About 84 electricians were kept busy.

"Aside from his execution of the Louvre palace ballroom, which was the largest indoor set ever built, Mr. Goossens' reproduction of the street scenes for the St. Bartholomew's Eve massacre is his crown achievement. By his quaint lines, his grotesque imagery and coloring the architect has succeeded in suggesting the mental and spiritual characteristics of a ghastly period of French history.

"Yet to be filmed are three French chateaux of the Renaissance period. Plans are now being made for the creation of these big sets. The gardens of the home of William Milford Graham, Santa Barbara millionaire, were used recently for 'exteriors.' An interesting detail of the making of the picture is that only music of the time of Charles IX or his predecessors is used during the filming of the scenes.

"The sets of 'Ashes of Vengeance' have been considered of such importance that recently more than 200 Los Angeles and Eastern architects visited them. We have also been visited by many college professors and students of French history in California colleges and schools.

"The fencing squads are being directed by Fred Caven, graduate of the National Fencing school of Brussels, Belgium.

Night Shooting

"Much of our shooting has been done at night. The advantages are many and obvious to those 'in the game'.

"I am not able to say much about the expense of the big scenes in 'Ashes of Vengeance,' but I do know that during one week the total expense of making the big Louvre ballroom scenes, must have reached a record-breaking figure.

"Mr. Lloyd was assisted by Harry Weil, and I had as assistant cinematographer, Ray Binger who did some splendid work. Lou Johnson was chief electrician, Billy Reiter functioned as head of the property department and Jack Givan was head grip. Shirley Vance Martin was in charge of the still photography."

Elect A. S. C. Officers For 1923

"Loyalty, Progress, Art,"
Go to continue as always,
asserts Van Trees



Fifteen A. S. C. members
chosen for places on
Board of Governors



James C. Van Trees

At the annual election of the American Society of Cinematographers, the following officers were elected to guide A. S. C. destinies during the coming year:

James C. Van Trees, president, John F. Seitz, first vice president, Charles Van Enger, second vice president, Victor Milnes, third vice president, Philip H. Whitman, secretary, and Frank B. Good, treasurer.

Members chosen for the Board of Governors of the American Society of Cinematographers include Fred W. Jackman, Philip E. Rosen, Philip H. Whitman, L. Guy Wilky, H. Lyman Broening, Gaetano Gaudio, Victor Miller, Hector A. Scott, James Van Trees, John F. Seitz, Frank B. Good, Arthur Edison, Jackson Rose, Paul P. Perry and Charles Van Enger.

Founded in 1919

With the announcement of the new set of officers, predictions were unanimously made for a coming year of success, comparable to those which have marked the existence of the American Society of Cinematographers since its inception in 1919.

Under the guidance of Philip E. Rosen, the first president, who served two terms, and that of Fred W. Jackman, who likewise filled the presidential chair for two years and whom James Van Trees succeeds in office, the American Society of Cinematographers has come forward to the fore most rank in the motion picture industry and among the technical and art organizations in the world. Its requirements for membership always having been notably high, its members are recognized as masters in their calling with the result that their work is regarded as the criterion in the motion picture art.

Notable Careers

The careers of the six members elected as officers are filled with photographic triumphs. Though young in years Van Trees is a veteran cinematographer. His cinematographic activities began with the filming of



Charles Van Enger

such early stars as Lennie Ulrich and Vivian Martin in productions which included "The Heart of Paula," "Intuition," "The Conflict," and "The Road to Love," starring Miss Ulrich, and "Stronger Love," "The Right Direction," "The Wax Model," "The Spirit of Romance," and "Giving Becky a Chance," starring Miss Martin. His forty or more productions include such photoplays as "The Shuttle," "Good Night Paul," "A Pair of Silk Stockings," "Sauce for the Goose," "Mrs. Leftingwell's Boots" and "Happiness is a Mode," starring Constance Talmadge, and vehicles which starred House Peters, Wallace Reid, Bryant Washburn, Shirley Mason, Marguerite Clark, Ethel Clayton, Elsie Ferguson and numerous other celebrities. His later creations include "The White Flower," "The Bordered Woman" and "The Hustle of Silk" starring Betty Compson, and "The Young Rajah," which, starring Rodolph Valentino, was directed by Philip E. Rosen. A. S. C.

John Seitz, the first vice president for 1923, is responsible for the photography in the Rex Ingram successes including "The Four Horsemen of the Apocalypse," "Hearts Are Trumps," "The Prisoner of Zenda" and "Where the Pavement Ends." A substantial portion of the effectiveness of the



John F. Seitz



Victor Milner

igram productions is accredited to the genius of Selts whose photographic accomplishments. It is said by those well versed in cinematography are to be considered as distinct artistic triumphs. At present he is filming the igran production of "Scaramouche" for Metro.

Charles Van Eger, who as second vice president will wield the presidential gavel on the nights when Van Trees and Selts may be absent "on location," is being praised throughout the country at the present time for the excellence of his photography in Maurice Tourneur's production of "The Christian" for Goldwyn. But "The Christian" is by no means the first cinematographic triumph which Van Eger has to his credit. This is evident when it is known that he filmed such productions as "The Great Redeemer," "The Last of the Mohicans" and "Foolish Wifrons," directed by Tourneur, R. C. Walsh's production of Peter B. Kyme's "Kindred of the Dust" in collaboration with H. Lyman Browning, A. S. C., and "The Doll's House" and "Salome," starring Naimova.

Victor Milner, third vice president is likewise a veteran camera artist, having to his credit four years of world traveling with Pathe Freres as well as innumerable successful dramatic productions. His works include "Unhatched Champions" and other J. D. Hampton productions, J. P. McCarthy's "Out of the Past" and Universal's "Human Hearts" directed by King Baggott. At present he is working with John Selts in the filming of "Scaramouche."

Philip H. Whitman, who begins another term as secretary, is recognized throughout the motion picture industry as an authority on trick and special photography. He might be termed as a consulting specialist who solves difficult and intricate photographic problems in the filming of a production. His position is unique in that he never photographs a production from beginning to end, but is called in as a specialist when, at critical stages, an extraordinary effect is required. It is said that he can put grownup people into a miniature set not bigger than a doll's house and make it all seem natural on the screen.

Frank B. Good, custodian of the A. S. C. counting rooms, is a veteran in the camera calling. He was connected for many years with the William Fox studios in Hollywood during which time he photographed numerous Buck Jones and Tom Mix vehicles. At present he is chief cinematographer for Jackie Coogan productions at the Metro studios in Hollywood and is engaged in bringing the wistful artistry of Jackie to the screen to the best advantage.

Van Trees Looks Ahead

In taking over the A. S. C. presidential chair, President Van Trees said:

"In the office of president of the American Society of Cinematographers, I intend to exert every possible force at my disposal toward the furtherance of the society's motto—'Loyalty, Progress, Art.'

"In following two such able and successful men as Philip K. Rosen and



Philip H. Whitman



Frank B. Good

Fred Jackman who preceded me in office, I know that the achievements of any intentions will require great effort, and I am determined to exert every effort within my power toward continuing the success of the society. And I might say that I expect continued good results in the affairs of the society.

"The next year, I believe, is destined to be a very important one in the motion picture field, and therefore it will be very important for the American Society of Cinematographers. I hope that the importance of this organization will continue to grow as it has during the past four years until today it is recognized as one of the most active organizations in the film industry. By the end of the coming year, I hope to see its importance recognized even more than it is at present in the progress of this calling.

"The enthusiasm which I have for the coming year is shared by my brother officers and by the A. S. C. Board of Governors. We will not allow the 'new brooms' to wear down, but will continually supply new bristles and do everything we can to keep the men who make the pictures in the forefront of the fastest growing industry of the present day."

1922 Officers

The 1922 A. S. C. officers were Fred Jackman, who served two years as president, L. Guy Wilky, first vice president; Victor Milner, second vice president; Gilbert Warrenton, third vice president; Jackson Rose, treasurer, and Philip H. Whitman, secretary.

Filming In The Far North

By Fred Hall White

Seals and natives are willing photographic subjects. Plenty of daylight at the proper season.



When ships are snowed and frozen in, faithful sled dogs prove invaluable transportation for the heavy camera and cinematographic paraphernalia.

In the spring of 1924, I was quite delighted when plans had been completed for a six months' cruise on the "U. S. S. Bear" in Behring sea and the Arctic ocean to the most northern point of land on the American continent. I had filmed around the world and in more than 25 different countries, since my first turn at "Bioscope" in 1904, under the tutelage of that genial Scotchman, Mr. Kenzie, who can almost be called the grandfather of the game, and who is doubtless the Senior Cinematographer of the World. Those were the days when, to secure easy graceful regularity of flicker, "Mac" taught us to whistle a snappy, two-steps sort of a tune and keep time with it when we cranked. His favorite, I recall, was that London music hall song, "Beaweed," which ran "And as soon as I touched my seaweed, I knew it was going to be wet." Right here I am uncovering a vastly important secret—the origin of music in the movies, for Mac's whistle extended into the "dark-room" to the printers, then to the "operators," and finally to the orchestra and bands of the studio. McKenzie at that time had done a "Far North" in an excellent whaling series and I had hoped that one of my first "Bioscope" voyages would be to the North, but I did almost every place else before, 14 years later, I was admitted as the lone passenger on the "Bear."

High Temperature at North Pole

The strange part of my Arctic expedition which took me within about 900 miles of the Pole, was that the temperature throughout the six months, seldom dropped below freezing, though we encountered at times oceans of ice. However, the weather was extremely disagreeable most of the time for, being in the storm factory of this hemisphere we had furious, dry rains, driven almost incessantly by the howling gales day and night.

I must say that I do not think that the North is as hard to stand as the "Ovens of Africa," where my old friend, Cowling, is teaching the pliable pythons to form

hoops for the frolicsome hoppers to jump through. I hope Cowling gets that. I think it would make an attractive picture—especially in slow motion. The relative discomfort of extreme heat and cold was being discussed on the "U. S. S. Colon" as we approached Cristobal in February, 1924. A New Yorker, who had been suffering through a cold winter, argued in favor of the tropics, but a steam skater "chauffeur," returning to the mad, said: "You can walk yourself warm on Broadway, but all you can do here, standing, walking, sitting or sleeping, is to sweat," and I agree that I prefer Kuchukwuk and Methakulita, to Paramahbo Anarohidipara, or Mahahapipara. (I give these shorter nicknames as lack of space prevents the use of the long native names for these places.)

Daylight at Night

The cinematographer in the North finds comparatively good light, very active. During most of the summer he can shoot 24 hours a day. In fact, I had one period of three weeks when I could have taken pictures any moment of the time.

Aboard an ice-breaking boat with a receding bow of the old clipper ship type such as the "Bear" is, a man can get some good material peering over the side, or covering the bow from the foretop or crow's nest, as the ship charges the ice-pack. Of course when she stops, cranking is useless as the masts sway for some minutes like tall poplars in a high wind. At such times, a man can only go into a desperate "climb" with the camera and the mast in an effort to keep everything together.

Esquimo Congenial to Filming

Esquimo life affords many good subjects—then sport and industries, their arts and crafts. The Eskimo is not met with until after we pass the Aleutian Islands and the Pribilofs. Never have I seen such pleasant natives. They all seemed perfectly willing to be cinematographed, and without any bargaining or stalling in an attempt to



HOCKEY

from a hold up as do many of our more advanced tribes. In most cases, even after condescending to much directing and acting, they make no move to ask for anything at all for their work, and always seemed pleased with what was given them. For small bits of action, a pack of tobacco would do—preferably a tin can of Prince Albert. I don't know that the Eskimo's preference is saying much for "Albert" when we consider that the natives' tastes run to delicacies that could be guaranteed to "kill" at a hundred yards."

A Photographic Tip

There is undoubtedly some great material to be obtained by staying a winter in Alaska and going by dog sled from Nome, or better still, taking a trading boat in late September up to Cape Prince of Wales or Kotzebue Sound on the Arctic Circle. They say that there is a long series of sports—a sort of winter carnival. There would also be much interesting hunting of walrus, harp seal, bears, and other subjects not available in the summer.

Seals Not Surly

The animal life to be filmed in the summer consists mainly of the reindeer and the fur-seals, the latter, of course, to be found only on the Pribilof Islands from June to September. These fur-seals undoubtedly afford one of the most interesting animal subjects in the world and certainly one of the most easiest to film. It is almost like being allowed to go hunting in a zoo, for there are tens of thousands of these seals on the rocky shores, or rock-eries. The islands are under the sole control of the Bureau of Fisheries and a permit from that department is absolutely essential in order to even unpack a motion-picture camera in that carefully guarded zone.

The men in charge are fine fellows, but have an enormous task in the taking of 25,000 seal skins from about

June 15 to August 10, and naturally do not welcome any photographic expeditions in the "harems" of "Sir Bull Seal." There are thousands of interesting birds on the rocky cliffs of St. Paul and St. George (these comprising the Pribilofs). There are the Murres, Horned-Puffins, the Cormorants and the Auks. All the seals, reindeer, foxes, and birds, can best be "shot" by exercising endless patience and "making haste slowly." By moving toward these animals a few feet at a time and finally a few inches at a time, one can even get within eight or ten feet of them without startling them in the least. A quick approach, even at a great distance, will cause a turned or sudden flight.

Ill Luck

All the films which I took on my trip North were burned by a fire that spread into a vault through a door carelessly left open, which led to an assembling room where one of those dangerous "igniting rewinders" or securely covered electric lights were among the equipment of the place, and, as we have all known "rewinders" and well insulated wires can grow very dangerous, especially if they have a tendency to cultivate close association with lighted cigarettes. "Queen ash?"

Some time I hope to go North again and re-shoot the things I saw originally and also many new scenes. At any rate, I have made arrangements to go as far as the Pribilofs next year, sailing from Los Angeles harbor April 1 with a special boat under the management of Dr. Edward D. Jones, who has brought more big game specimens from the North than any other man. These fine specimens are in the California museums.

Our principal plans on the Dr. Jones expedition are to get specimens of the huge bears on Kodiak and Unalak Islands.

Quality Of Light

By P. R. Bassett

Courtesy of Electrical
Illuminating Engineers
Society

Second installment of information concerning the Sunlight Arc in cinematography

COMPARATIVE ACTINIC VALUE OF LIGHTS

☐ EYE SENSITIVITY
▨ CAMERA SENSITIVITY

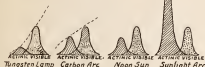


Figure 4

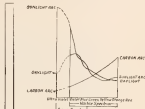


Figure 5

The previous article dealt with the quantity and the distribution of the light from the Sunlight Arc unit as compared with other light sources. Another and equally important property of the Sunlight Arc, namely, the quality of its light, will be discussed in this article.

All sources of light emit radiations of various wave lengths including heat rays, visible (or light rays), and ultra-violet (or actinic rays). When the quality of a light is spoken of, we refer to the relative percentage of the ratio in the different wave length regions. A red light is one which has an excess of the longer visible rays and a lack of the shorter visible rays or blue rays. A source of light which has a lack of blue rays is also very apt to have a lack of the violet and ultra-violet rays and hence is very poor photographically. A white light is one which has an equal distribution of radiation throughout the visible spectrum. Two white lights which may appear quite similar to the eye may, however, have very different photographic values, since the amount of actinic light is not measurable by the eye, as it is invisible.

Radiation Regions

The ordinary photographic film is sensitive to a region of radiations which is just about the same width as the eye, but it does not coincide exactly with the visible region of radiations. The curves in Figure 4 show the relative positions of the film and visible radiation regions. These regions overlap to some extent, the shortest rays in the visible spectrum, that is, blue and violet, being the longest rays in the region to which the ordinary film is sensitive. It is only by use of this small overlapping region that our eyes can judge, even approximately, of the photographic value of a light. The amount of blue light on a scene is the simplest indication of the photographic value of a light. This is the reason why the small blue glass sighting device is so useful to the cinematographer in determining what his film will record on a given set.

The amount of actinic radiations in any incandescent light source increases very rapidly with the temperature of the source, in fact, with increasing temperature the actinic light increases in much greater proportion than the visible light. It is evident, then, that the higher the temperature of the source, the better its photographic value.

This is shown, very clearly by the curves in Figure 4.

The tungsten filament in a gas filled incandescent lamp operates at a temperature of about 2500 degrees C. The temperature of the crater of an ordinary carbon arc runs at a temperature of about 3000 degrees C., and has, therefore, more actinic light in proportion to the visible. The Sunlight Arc has a temperature of about 5000 degrees C. The third curve in Figure 4, which shows the comparison of visible and actinic light in noon sunlight, needs special explanation, since it does not apparently give the actinic value which would be expected from a source of light which has the temperature of the sun (over 5000 degrees C.).

Noon Sunlight

The light from the noon sun has one disadvantage which none of the other light sources has. It has to penetrate approximately one hundred miles of our atmosphere to reach us. One of the properties of the earth's atmosphere is that it absorbs and scatters a much greater percentage of the ultra-violet, violet, and blue light, than it does the longer, visible rays. The radiation as it reaches us, is therefore, much depleted in the actinic portions of the spectrum.

For equal amounts of illumination the Sunlight Arc has an advantage over the sun of one hundred miles of atmospheric absorption. The curves in Figure 4 show graphically what a tremendous advantage this is. It will be noted that all the curves in Figure 4 are so drawn that the visible light is exactly the same in each case. This then gives a direct comparison of the actual photographic values of these lights. The light dotted line which is just touched by the top of each curve shows the actual amount of radiant energy which is visible to the eye. The shaded areas show the portion to which the photographic film is sensitive.

Accurate measurements have proven that the Sunlight Arc has between three and four times the photographic value of the noon sun for equal light intensities. This explains why photographers unaccustomed to the Sunlight unit are apt to over-expose on their first attempts since they estimate the photographic value by their experience with the sun or other studio units. This also explains why such good definition is obtained at distances from the Sunlight unit which would normally not be expected to photograph.

(Continued on Page 21)

The Editors' Corner

—conducted by Foster Goss

ADVANCING CREDIT

At least one theatre advertising director has awakened to the benefits which can accrue from due mention of the cinematographer in advertisements concerning motion pictures. Laying aside for a moment the question of according the cinematographer the credit which he deserves, the "ad writer" who used the legend, "Photographed by Homer Scott" in capital, bold-face letters in his newspaper advertisements announcing the exhibition of "Main Street" at the Mission Theatre in Los Angeles illustrated his own progressiveness and at the same time brought many artistically and technically inclined people to view the film because they have learned from past observation, to be interested in the work of Scott. Despite the fact that the production is based on one of the most widely discussed of the contemporary novels, it might be said with all reserve that Scott's name in the advertisement proved not a little inducement for his following to visit the theatre which showed the vehicle filmed by him. As has been done heretofore, it might be pointed out again that, in cities like Los Angeles and New York, where motion picture production centers, there are scores of people interested in the production as well as the amusement side of pictures and the mention in the theatre advertisements of the name of the cinematographer, whose importance in the process of production must be granted, will serve to attract such people to view the photoplay in question.

Today the cinematographer occupies a position which is relatively the same as that in which the director labored several years ago when the average motion picture patron carried the supposition that the only people who figured in the making of the picture were those who were visible on the screen. Then some astute person discovered that there was an individual known as the director who stood where he couldn't be filmed and said things relating to the actions which the members of the cast were setting out to portray until today the leather-patted figure of the imaginary director is as firmly fixed in the cinema mind as is the star-spangled form of Uncle Sam himself. At any rate there are directors whose names are the features of the pictures with which they are identified. Still later the scenarist was "discovered," with the result that the names of various film writers carry very definite weight in connection with pictures to which they are attached.

The position of the cinematographer in the public mind is still in a state of evolution. It is admitted that his identity is better established now by far than it has been since the cinema became popular. Fair-minded and well-reasoning officials who include the names of their cinematographers in their trade paper advertising and billboard sheets have done much to bring about the present recognition.

Even now, however, the cinematographer is a vague and uncertain force to the general public, which thinks of him as the pioneer film fan regarded the director when he first discovered that there existed such a per-

son. The cinematographer will continue to be a vague force to the public as long as his name is omitted from the advertising and publicity matter which the exhibitor receives from the producer and distributor and which, incomplete, he thus passes on to the public through local advertisements and press notices in the local newspapers.

When it is considered that it is a generally accepted fact that the more prominent names which are associated with the exhibition of a photoplay the more successful such a picture is likely to be, then it does seem faulty reasoning for the producer not to place at the disposal of the exhibitor the name of the cinematographer whose ability warrants his prominence. If the exhibitor has such information at his command and then does not avail himself of the opportunity to make it work for him, then he can blame only his lack of business insight.

While it would require a very highly optimistic person who, in the present day, could foresee the period wherein the name of the cinematographer would mean as much to the exhibition of pictures as do the names of a number of directors at present, the existence of such a state of affairs would at least prove that the public is capable of an appreciation of that which is more or less exclusively artistic in films.

In the meantime, however, the American Cinematographer is grateful for the accelerating tendency of press and producer to give the "men who make the pictures" proper credit and will do everything within its power to bring about that time when they are recognized at their full worth.

CUTTING CREDIT TITLES

The action of the motion picture theatre manager who arbitrarily cuts the credit titles from the photoplay which he exhibits might be seriously considered as a form of robbery perpetrated against the people whose names are taken from the view of the audience which sees the picture.

Screen credit is usually hard earned and well earned, and it is unjust for the person who has achieved it to be robbed of what is his by the whim of some exhibitor.

An American Society of Cinematographers member, who filmed a picture in San Francisco recently, visited a theatre in that city to view one of his own productions. To his natural surprise, he found that the credit title bearing his name, that of the director, the scenarist and the author had been eliminated. During his stay in the Western city, the cinematographer each week saw other pictures at the same house and without exception he found the credit title cut out. At last he called on the manager, who declared that the prints came from the "exchange" minus the credit titles. Knowing the officials of the "exchange" from which the exhibitor's films came, the cinematographer visited those officials, who showed him that prints were shipped intact to the exhibitor. The cinematographer called again on the manager, who admitted that he was responsible for the elimination of the credit titles "to save time on his program."

It must be close figuring economy, indeed, that would seek to conserve the two minutes or so which the credit title would consume in the running of five shows each day.

Motion Picture Theatre Lighting

Compiled by
A. L. Powell

Continued from last month From
research of Lighting Service De-
partment, Edison Lamp Works

It is not strange that the coordination or joining of light and music has not been developed to a greater degree. Broadly speaking, appreciation of music itself is comparatively modern and it was only in the last few years that adequate means of controlling and changing or modifying the light have been available. The future looks very bright. Within the last decade, several very creditable attempts have been made to combine light and music and more and more investigations are interesting themselves in the subject. Individually, one can accomplish very little, but as pointed out above, when the motion picture theaters with their trained organizations take up the matter actively, the art should advance by leaps and bounds.

There are several fundamental features which work for the success or failure of the endeavor and these must be borne in mind. It is well, therefore, to stop and study the question before attempting to enter into the details. The first question which comes up is, "How will the light affect our emotions?" Primarily through association. We associate green, for example, with the quiet, restful wood or meadow, yellow with the warm sun, red with fire, danger, war and carnage, blue with the calm sea and sky. In addition to these associated attributes or qualities, experience and experiments have proven that color has a direct effect on our nerves and emotions. Reds are exciting, yellows, stimulating and buoyant, greens, quieting and calming; blues and violets often make us depressed and subdued. Bearing these points in mind, it is well to digress slightly.

Light is similar to sound (music) in more ways than most of us realize. One is received by the eye, and the other by the ear and then conveyed by nerves to our brain where we get the impression. Both light and sound are produced by vibrations. A deep tone is produced by a slowly moving wave or vibration, a high pitch by a much quicker movement. We have a so-called octave of sound, c, d, e, f, g, a, b, c and what might be termed an octave of light, red, orange, yellow, green, blue, indigo and violet—the red vibrating much less rapidly than the violet. Due to this similarity, some experimenters have made the mistake, the writer believes, of attempting to assign tonal values to the colors of the spectrum, just as though they were to play a scale in colors, or write a score for color as they would for sound.

As a somewhat exaggerated illustration of the point we are trying to bring out, an experimenter might try to write a color score for "America" (My Country, 'Tis of Thee). His music would read c, c, d, b, c, d, e, e, etc., his light score might read, yellow, yellow, green, orange, yellow, green, blue, blue, etc.

It is obvious that attempting to follow any such practice as this would lead us nowhere and that we would have a meaningless, unintelligible result. We must have our feet between the two senses—hearing and sight—based on the association element. We must study how both light and sound effect our feelings. Realizing this, it is evident that rather than an individual note having a corresponding light to accompany it, a group of notes, that is, a mood or theme of the composition, or even a whole section, will have a much more definitely associated color. For example, one would naturally associate green with a pastoral bit, red with martial music, vivid yellow with the bright, sprightly dance, blue with moonlight, blue-green with the barcarolle and so on.

The next point to be kept in mind is the method of applying color. The first extensive attempt made in America along this was at Carnegie Hall, four or five years ago. The Russian composer, Scriabin, had prepared the score

of a number, with color accompaniment (Poem of Fire, Prometheus). One instrument of his orchestra was what he termed "luzera per luce" (light keyboard). This was a box about five feet square with a white background on which colored light could be thrown and varied in intensity and tone (color). He wrote a score for this device and introduced it at will as he would a part for the woodwinds or brass. Sometimes, one color would be visible for quite a period, then there would be a rapid variation of tint. The box which he used was so small that the effect was lost at the rear of the hall. The effect of the color was lost in competition with the huge orchestra.

We see by reflected light and to get the maximum impression of color, there must be a relatively large light colored area on which tinted light can be thrown. One way of accomplishing the desired end would be to flood the entire end forum with tinted light, so that one "feels" the atmosphere. This can be accomplished by the use of concealed lamps in inverted reflectors placed in a cornice for indirect lighting. Again, the curtain and dresser at the front of the house might be of a light neutral tint and colored light from concealed sources thrown on this, or the orchestra itself could be clothed in white suits and beams of colored light projected on this area. Suitable connections of circuits of the three primary colors, red, green and blue, with dimming devices will permit the use of any combination or mixture desired.

Having the means at hand to get color effects on a large scale, it will be up to the musician to co-operate with the man who has observed the effect of color on our emotions (the psychologist or artist) and with the man who knows how to produce the lighting effects (the electrician or stage hand). The musician will outline to the psychologist the impressions which the music is supposed to create. The latter will determine what color is most likely to be associated with this emotion and the stage hand will see that the right color is available at the proper time.

One can visualize the time when sufficient information has been obtained from experiments to lay down certain definite fundamental rules and then still further to the time when these effects will be appreciated by the general public. This will not be a difficult matter, for most of us are affected by music.

We are stirred at the sound of the military band, the soft, soothing strains of the Humoresque or Kammermusik-Gesang and so quiet the nerves, while the modern jazz tune has still another effect. Some of us experience the whole gamut of human emotions, listening to the wonderfully descriptive music of Massenet, Puccini or Wagner. Particular phrases promote sorrow or joy, depress or exuberate us. Light has a similar effect, the colorings of nature as expressed in sunrise or sunset give one a thrill, the cool, restful green of the wood has its effect, while the changing blues and white caps of the sea also produce an impression. Certainly these can be combined.

In many of the larger motion picture houses, it is a regular practice to vary the lighting while the orchestra plays the prelude or special numbers. Observations indicate that while some of the effects obtained are excellent, at times there is apparently little connection between the music and the lighting. Even though the lighting is most artistic, it should most certainly be in harmony with the music. Careful forethought along the lines suggested should produce the desired result.

It is going somewhat out of the province here to lay down detailed programs for various selections. There are

(Continued on Page 22)

Reflected Beauty



One of the Pretty Spots in Borda Gardens at Cuernavaca.

Picture Jaunts Into Old Mexico

By Glenn Robert Kershner

Romantic land of Aztecs
is found full of film beauty
by cinematographer

Masters of travel seem to develop a sixth sense and come to know where the best pictures can be found.

Whenever a tragedy in Mexico stood out in bold headlines or was told in a cartoon, I wished to go down there and bring back some of the good things that I thought must exist, so armed with a Spanish dictionary, I landed at Nogales, the town that slumbers on the border, where a barbed wire fence in the middle of a street is the dividing line between Arizona and Old Mexico.

After all the custom officials were satisfied that the camera was no machine gun, I passed through the gate and lined up with 294 Mexicans at the railroad station, finally starting south. In one seat, besides myself, camera case, carrying case, tripod, 15,000 feet of negative and a suitcase, was a mother and three children, the youngest of whom was under six months, what happened in the next eight hours, the censors would not allow.

Room On Top

In front of our four coaches were nine box cars loaded with troops, their families and all earthly possessions so much so that the men rode on the car tops.

On arriving at Hermosilla, learned that my destination was 20 miles inland. It was long after dark before a machine was secured and when that sunburned native chauffeur came—well, he had a double row cartridge belt with a 15-inch pistol decorating his chest, two rifles leaned against the seat while his breath smelled of kerosene oil, and when he finally started it was nothing for him to change his course through the cactus or bushes while going full speed, all the time talking in broken English about Indians killing people in this same place.

Mystery Rider

Just when I was feeling good and uneasy, a Mexican dashed out of the bush and galloped straight toward us

in the glare of the head lights, and just when I was ready to grab a gun or simply pass out, both came to a sudden stop, he dismounted, tied his lariat to the front axle, remounted, threw a couple half bushes on the saddle horn and away he went through the dry sand of a river bottom. Once on solid ground, the rider disappeared as quietly as he had come.

Finally we came to a great stone wall, a gate opened and slammed behind us, my baggage was untied and carried into a dimly lighted room where the driver kicked a man off a cot and gave it to me, picked up the light, mumbled something in Spanish and went out, leaving me in a great state of mind as to where I was. Honestly, I began to think the papers were right about the acts of violence and without a doubt you can guess the first time where I would rather have been.

The Morning

What a new world I awakened in. Beams of sunlight, like sun arcs, flooded the room. Through an inner arch, I saw a beautiful patio with flowers, fruit trees, pilons, white hose and there purple flowered vines draped the walls.

Through this path of beauty a small boy dressed entirely in white brought me hot water to shave, directed me to the showers and then to breakfast, where I learned I was at the famous Hlaenda Canon in the center of a 10,000-acre ranch.

During my stay in Hermosilla we visited the Cino Galvez School, where orphaned children of the revolution are taught trades. Yale and Harvard graduates teach them to read and write, the one thing essential is the making of a new Mexico, because the sad side of it all is that the majority have to depend on those who can read and



Top: Parade of participants prior to bull fight in Mexico City.
Right: Mexico's "Pyramid of the Sun."



write—those who can so easily shape the illiterate minds to fit their own purposes.

From a high hill a grand view is had of the city and valley. The cultivated fields and orchards give it the appearance of a huge checker board well set with pretty haciendas.

Since finding that the Mexican people's straight, solid walls have beautiful things inside, where everyone is so polite and courteous, Mexico has been different to me.

Going on down the valley we come to Guzman, a prosperous seaport of much beauty, where gorgeous sunsets can be made from the docks, or from the mountain side behind the town, using the quaint church and towers and odd shaped buildings as a foreground, while the natural curves of the harbor and coast line furnish the composition.

As we journeyed farther south the cactus-covered lands gradually faded into great fields of sugar cane, tomatoes and fruits; and I must say the grapefruit are larger and sweeter than our own.

Mexican Music

Music of some kind exists everywhere. Even when our train backed into Mazatlan staid on a military band was playing, while half the population greeted us, then raced their horses two miles into the town.

Mazatlan is well located as a seaport, having a splendid harbor with good protection and with a great deal of improvements in progress.

The city is built on the north point of the harbor, which is really two hills with the main part on business section between them. One end of the streets runs into the inner harbor, while the others end at the high circular sea wall called the Olds Alcazar where the beautiful dark eyed señoritas promenade in gorgeous dresses and mantillas of hand-made lace.

Mazatlan possesses many beautiful things of interest, one is the drive around the entire city and harbor; at one place we could look down on the inner harbor where many small craft were at anchor. Close by are islands completely covered with palms very similar to those which grow in the South Seas. The church spires and buildings and tall palms blend into the soft background of mountains.

An old antique fort guards the channel, while a number of sugar loaflike rocks grace the entrance, on one is located the second highest lighthouse in the world.

We came to a place where the road is cut in the solid rock, where artistically shaped seats, stairways and dancing glebelets are made of concrete, where many a night is spent dancing in faint moonlight.

Camera Angles

There are many pretty camera angles on this road with a continuous change of well composed backgrounds. In the near future this will become a mecca for tourists going either by steamer or sail. An automobile road, too, is under construction.

The trip down Central Mexico from El Paso is far less interesting until you reach Zootecua, a city built in a sawer shaped valley. Schools, observatories and fine homes adorn the hills. Horse-drawn street cars run through the narrow cobblestone streets which are very clean. The buildings are of two-story Spanish type of warm colors.

Mexico City, a place where I wish to go back and spend at least a month, was founded 596 years ago and destroyed by Cortez in 1521, but now a city around 550,000, built in a fertile valley surrounded by mountains, including Popocatepetl (smoking mountain), 17,731 feet, and Ixtaccihuatl (white woman), 18,060 feet.

We lost no time in going to Sender's, the American drug store and hangout where we had a good American dinner as well as conversation that I could understand.

The Plaza de la Constitución is in the very center of the city. Its history began around 1325. Here are located the famous Aztec Calendar and sacrificial stone. The great cathedral, city hall and other government buildings face this great plaza where the high-batted poor class mingle with the well groomed better class, where all street car lines circle. Parades of gaudy pushing their baby carriages, horse-drawn vehicles and the little, overloaded burro all share the same streets.

The magnificent Palace de Opera is one of the most beautiful works of marble in America, while the stores, buildings and art shops are the equal of any we possess. The Portal de Los Mercaderes (Arcade of the Shop Keepers), built in 1524 and consisting of 27 arches, is an interesting piece of work.

One may visit the National Museum for days, still his time will be too short. The Aztec antiques, picture writing and historical settings are of great educational value. I had the thrill of placing my hands on that Calendar stone of many tons, the sacrificial stone, gods of air and war, the Tula Moonoliths, as well as studying the collection including the gold and silver carriage of Maximilian.

The Thieves Market is a treat, but the dealers steal all you have while you are buying what the other man lost by the same methods.

Alameda Park is over 1500 feet long and just simply filled with pretty bronze fountains, statues of marble, trees, flowers, around which children are always playing.

(Continued on Page 23)

Garrett Graham, Standard Executive, Back from Trip For Filmdom's Centennial

Garrett Graham, advertising manager of the Standard Film Laboratories and widely known in motion picture and newspaper circles, has returned to Hollywood from a month's tour in the South and the East, during which time he acted in the capacity of special commissioner of the Monroe Doctrine Centennial, which the motion picture industry as a whole is sponsoring as an American Historical Review and Motion Picture Exposition to be held in Los Angeles July 2 to August 4, in celebration of the century anniversary of the promulgation of the Monroe Doctrine.

The selection of Graham to represent the industry is arousing interest on the Atlantic seaboard in the fourth coming centennial is regarded as a distinct personal honor as well as an honor for the organization with which he is permanently affiliated.

Graham stated on his return that undoubtedly thousands of people from east of the Rockies will be the guests of the motion picture industry at the giant exposition, as based on his observations during the Southern Pacific's "Monroe Special" trip from Los Angeles to New York City in behalf of the centennial. On the trip Graham accompanied Fred Woodward, Southern Pacific representative, and Ruth Roland, film star, who bore letters from Mayor Cryer of Los Angeles to mayors of all way cities; and was in charge of the industry's exposition affairs throughout the entire journey. The special train stopped at virtually every town between Los Angeles and New Orleans and Miss Roland made rear platform speeches telling the assembled crowds of the exposition.

"As an official representative of the city of Los Angeles and the industry," Graham stated on his return, "Miss Roland was given a rousing reception everywhere.

"In her addresses she went into detail of every phase of the centennial, stressing the fact that this would be the first time that the technical and artistic forces of the entire motion picture industry would be concentrated on a single affair. Her explanation that the entire proceedings of the historical division of the exposition would be filmed—the review will present the high lights of American history separately from the discovery of the continent on down through the succeeding years, including such events as the first English settlement and the signing of the Declaration of Independence—particularly aroused the interest of the public and school officials who greeted her on the trip.

"I believe," Graham continued, "that the hundreds of people whom Miss Roland addressed now have a more thorough understanding of the technical side of the motion picture industry, as she explained in detail how the motion picture workers, whose faces are never seen on the screen, will co-operate in the affairs of the exposition, which, according to present indications, is destined to be the most brilliant event ever staged in Western America. One thing is sure—the crowds who gathered to hear Miss Roland had it made plain to them that the success of the centennial would result just as much from the efforts of the great force of 'behind the scene' members of the industry as it would from the players themselves.

"The message of the industry's exposition was carried into large and small cities alike. At El Paso the whole town turned out, it seemed, and most of the population of

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Juarez apparently crossed to the American side of the Rio Grande to welcome the centennial party.

"In many of the smaller towns in Texas and Louisiana school was dismissed so that the children could meet the train. At Morgan City, Louisiana, the crowd was so dense that the engineer had difficulty in getting the train into the station. Everywhere the people evinced the greatest interest in the exposition. Surprisingly enough, many of the subsequent inquiries to the Southern Pacific agents related to the technical phases of the centennial. There were innumerable questions as to the construction, the staining and the filming of the various events."

On Graham's return to the film capital, officials in charge of the centennial affairs of the centennial expressed their appreciation to the executives of the Standard Laboratories for the cooperation which they had rendered the industry's general cause in granting Graham a leave of absence to represent the exposition.

The Standard advertising manager's success in conducting the affairs on the trip is bringing him many congratulations. His trip is regarded as one of the most successful ever made in moving picture annals.

William Foster Estate Settled With Sale Of Camera

With the sale of the late William Foster's camera equipment, which was regarded as among the most complete in Hollywood, to G. Mulligan, who, an attaché of the Charles Ray Studios, bought the outfit on Monday, April 30, with ticket No. 1352, the settling of the affairs of the charter member of the American Society of Cinematographers was completed.

A committee of members of the American Society of Cinematographers worked with Mrs. Foster in winding up the affairs of the late A. S. C. member.

Arrangements made by the society eliminate the possibility of concern on the part of Mrs. Foster, despite her great loss. The unwritten code of the Society assures that A. S. C. members will work in cooperation with Mrs. Foster in the future as the organization did with its late member in the past.

Whitman Joins Edison On Fairbanks Staff

Philip H. Whitman, secretary of the American Society of Cinematographers, has joined the staff of Douglas Fairbanks as a specialist in "effect" and trick photography.

Whitman will work with Arthur Edison, A. S. C., who is responsible for the filming of Fairbanks' recent great success, in the filming of the next Fairbanks production which, it is said, will carry a story of Oriental interest, especially suitable for the star's abilities.

Whitman is regarded as an authority on trick photography. Prior to his present affiliation, Whitman conducted experimental work at the Universal Studios in Universal City, Calif., for more than a year.

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the circus tent in Rupert Hughes' production "Souls for Sale," there were \$75,000 worth of lights used, with three portable generating sets whirling outside to provide the quantity and quality of current needed.

On the out-of-screens, while some twenty cinematographers cranked from every possible angle, there were added to this number of lights, the illumination from a lux-lighting machine" which made flashes at intermittent intervals—and the blaze from all the 11-acre canvas tent itself which was harnessed to add a final thrill in the picture.

On the ordinary set there are constantly employed from six to ten specialists. Sometimes these men are forced to carry out new effects on a moment's notice, and, because time is one of the most precious things which enter into the making of a picture, they must work fast, for every moment they delay is a moment made costly by the high-salaried stars and the score of other expenses which pile up with every click of the clock.

At the Goldwyn plant one of the most important developments has been along lines of portability. Where it was formerly possible to do a scene only by reproducing the actual surroundings on one of the company's big stages, often the original locations now are used, with a general-motor cable to supply the current.

An indication of the perfection of the electrician's skill is shown by the fact that in Erich von Stroheim's filming of the Frank Norris story, "Grand," the marvelous lighting effects and the splendid realism is due, in no small measure, to the fact that the actual scenes described in the story are being used a fact which only modern lighting wizards have made possible.

EXPERIMENTAL LABORATORY INCLUDED IN ARTHUR EDISON'S NEW HOME

Arthur Edison, A. S. C., is building a new ten-room residence in the Laurel Canyon section of Hollywood. Its plans call for the construction of darkrooms and experimental laboratories as a part of the house, where Edison, during the nights that he is not filming Douglas Fairbanks, intends to conduct experiments in photographic subjects.

Hans Koenekamp, A. S. C., has finished "The Shop," starring Larry Semon.

Henry Sharp and Kenneth MacLean, both A. S. C. members, are filming the face production starring Dorothy Davenport.

Charles Rocher and Paul Perry, both A. S. C. members, have begun filming of the latest Mary Pickford production, "Rosita," which is being directed by Ernest Lubitsch.

L. Gay Wilky, A. S. C., is in the midst of the photographing of "Only 15," a William de Mille production for Paramount.

Homer Scott, A. S. C., has returned to the Mack Bennett cinematographer staff, after filming a series of successes with Warner Brothers.

New members of the Electrical Illuminating Engineers' Society include George Nelson, Hollywood Studios; Norman Society include George Nelson, Hollywood Studios; Norman Field, Loys Weber Studios; Stanley Bradley, Goldwyn Studios; Neil Jack, Louis B. Mayer Studios, and Joe Carpenter, Goldwyn Studios.

H. J. Ahlson, treasurer of the Rothacker Film Manufacturing Company, has joined the Rothacker-Alder forces in Hollywood.



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And Here's Another

The American Cinematographer
Hollywood, Calif.

Gentlemen:

The writer was in the office of one of the largest and best known manufacturers of motion picture apparatus a few days ago, and was told by their advertising man, who is also well known and very successful, that he considered the Cinematographer the only real technical periodical dealing with the motion picture industry; and that he considered the American Society of Cinematographers a body of highly developed technical men.

We enjoy the Cinematographer very much and our mechanical engineer is always deeply interested in many items contained therein.

Thinking perhaps you would like to know when praise is extended from men who are considered good critics, I am writing you the remarks of the advertising man mentioned above.

I would give you his name but am not sure whether he would care to be quoted as he does not know I am writing this letter.

Very truly yours,

JOHN D. ELMS, President

WIDESCOPE CAMERA & FILM CORP.

Burton Steene, A. S. C., Startles Germany With Pictures Made In Air

The columns of the New York Morning Telegraph carry the following story relating to E. Burton Steene, recently elected a member of the American Society of Cinematographers. The account reads in part:

Although there are whole flocks of flying photographers at present out of jobs in Germany, it is a noteworthy fact that one of the greatest motion picture corporations of Berlin jumped at the chance to engage E. Burton Steene to "shoot" a thrilling spectacular production, one phase of which represents a running battle between "aces" above the clouds.

Steene, who is a motion picture director as well as a photographer, has just returned from abroad after an absence of seven months during which he visited nearly every country in Europe.

"The work I did for the German motion picture people," he said, "was merely a side issue after I had performed the mission that took me to the other side. And I must say I was somewhat surprised to fall into this engagement. It was quite by accident. I was looking them over leisurely at the Hotel Adlon in Berlin, when I met two other Americans, through whom I was introduced to the heads of one of the largest picture producing companies in that country.

"It seems their regular flying photographer was sick and they asked me if I would undertake to do a special lot of work for them. They had, of course, heard of my work in America, and also in various countries of Europe. So, you see how small the world really is and how curiously a fellow may fit into first one thing and then another on the strength of that. No matter where he may go.

"Well, I agreed to take up the German proposition on the basis of payment in the equivalent of American gold. And although the job lasted only two weeks, the money I made was enough to have supported very well myself and wife in Germany for a whole year.

"I am not privileged to divulge the story of the new German film, but it will be a tremendous production and show some things that are entirely new to motion pictures. In the ship fight you will see one of the planes shot down and falling in flames. The pilot makes his escape in a parachute. The observer represented by a life-like dummy, pitches headlong from the crippled machine in mid-air. You can imagine the thrill.

"This scene was taken from an aeroplane flying at a convenient height above the dachshats. It was a war picture throughout, and I think it was made for German consumption."

Naturally they would have preferred one of their own countrymen as photographer, other things being equal," said Steene, "but they seemed to have absolutely no prejudice against me as an American. In fact, I didn't meet with a single discourteous act during my stay in Germany.

"While the end of the war left a great many German army aviators idle, they are rapidly finding employment in the passenger airship service, which now extends to every city in the new republic. You can travel on schedule time between any two points. And if the route doesn't include the city or town you want to make, the Hamburg-American Line will give you a special rate. There is no ceremony about such travel, no fearful apprehensive good-byes or waving of handkerchiefs. You merely buy your ticket and get aboard the plane perfectly, much the same as we board a trolley car or drive into the subway.

"My wife and I flew from Dresden to Berlin in an hour and thirty minutes and the fare was only 250 marks, or about \$3.75 each at the rate of exchange at that time. The distance would require usually about five hours by train. The charge between London and Paris is 300 francs, or \$25 each way for two and a half hours' ride in English or French machine."

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John Dored, A. S. C., Busy With Events in Hectic Europe

In a letter written to the American Society of Cinematographers, John Dored, a member of that organization, gives an insight into the photographic as well as the political conditions of Russia and Central Europe which he is "covering" as a news film representative of a prominent news weekly.

"During the past two months," Dored writes in part, "I have been very busy filming news events of great importance such as the events following the shooting of the Polish president. Today I am leaving again on a trip to Germany, Czechoslovakia and Poland.

"The political situation in Europe is becoming very critical. Much trouble is going on in practically every one of the European countries and that keeps me, as news correspondent quite busy."

Dored's exceedingly busy career at present, shifting from trouble center to trouble center through hectic and uncertain transportation systems, has interfered with his finding sufficient time to complete his next contributions to the American Cinematographer on film conditions in the countries in which he is working. His stories which appeared in this publication within the past several months have evoked wide interest, because of their comprehensive treatment of the subjects at hand, in motion picture and other quarters.

Dored's present base of operations is in Riga, Latvia. He is well known as a dramatic cinematographer.

Quality of Light

(Continued from Page 9)

Two Conditions

The ideal photographic light must, however, meet two conditions, with respect to its quality. First, it must have a maximum actinicity, which gives it photographic speed, and secondly, it must have a visible spectrum which is as similar as possible to daylight in quality. This latter requisite is as important as the first. Colors and tone values are true only when observed under white light. Daylight is our universal standard of white light. True color rendering in the studio is now considered essential to the art designers, the cinematographers and the actors.

Figure 5 shows the remarkable similarity of daylight and the Sunlight Arc in the visible spectrum. From red through yellow, green and blue, they are almost identical and therefore they both give the same perfect white light. But it will be further noticed that in the violet region the intensity of daylight starts to fall off, whereas the intensity of the Sunlight Arc is still increasing. In the ultra-violet the Sunlight Arc reaches its maximum, but the daylight is still further decreased in intensity.

It is evident, then, that the Sunlight Arc fulfills the two qualifications, perfect similarity to daylight and maximum actinic value.



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□

Directors Honor
Philip E. Rosen

□

Philip E. Rosen, A. S. C., has been elected chairman of the executive council of the Motion Picture Directors' Association, according to a current announcement.

At the recent election of the directors' organization Rosen was elected to the position of M. P. D. A. secretary, but because of the press of other duties, declined the honor. Rosen was chairman of the general committee of the Directors' Association ball, held recently at the Hotel Alexandria, Los Angeles. This is said to have been one of the most successful affairs of its kind ever staged in motion picture circles and its success is due in no small measure to the executive ability of Rosen.

SAM LANDERS, A. S. C., BECOMES CHIEF OF FINIS FOX CAMERA STAFF

Sam Landers, veteran cinematographer, who has to his credit such successful pictures as "Intolerance," "The Cripple," "The Sign of the Cross," "The River's End" and many others, has been made cinematographer-in-chief for the Finis Fox Productions, which company is now engaged in the filming of "The Man Between," a powerful dramatic theme of modern life laid in the quaint old city of Quebec, under the direction of Finis Fox.

Written by Finis Fox and adapted to the screen by Louis Zellner, the story is being presented with a notable cast including such favorites as Alan Forrest, Edna Murphy, Viola Yalg, Philo McCullough, Fred Malatesta, Kithie Goodhue and little Dodson Turner.

The exclusive Silver Shark cafe in Quebec has been reproduced with attention to every detail for photographs. Recently on one of the enclosed stages at the Fine Arts studios for scenes in the picture. Considerable time and expense has been given over to the construction of a massive snow set that occupies an entire stage at the studio. It is on this set that some of the most important dramatic action takes place.

A great amount of praise has been extended Landers by Finis Fox and other members of his company for the excellent photography he is giving the picture.

Motion Picture Theatre Lighting

(Continued from Page 12)

certain descriptive numbers which are particularly susceptible to color treatment, for example, Wagner's "Ride of the Valkyries," "Frederick's Funeral March," "Good Friday Spell," Tchaikowsky's "Marche Slav," "Overture 1812," Rimsky Korsakow's "Scheherazade," "Sokko," "Ballet Music from Mlada," Rachmaninoff's "Island of the Dead," Rossini's Overture "William Tell," Von Suppe's Overtures, and so on.

The numerous themes offer great possibilities for changing colors. Flashes of one color can be superimposed on another. A shrill, piercing note can be accentuated by a brilliant, momentarily exposed light. At times, the change from one color to another will take place gradually, at other parts abrupt.

We can all look hopefully to the future for great advances in combining the arts of music and light, and such progress will be particularly beneficial to those motion picture theatres which maintain large orchestras.

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Picture Jaunts Into Old Mexico

(Continued from Page 10)

In the shady places are tents, many of which are filled by old ladies doing fine hand lace work, while boys with high racks of wooden bird cages strapped to their backs can be found on the paths selling their birds.

Early Sunday morning we went to the Flower Market on the Plaza, where great wreaths of beautiful design have been sold the year round since 1861.

The Paseo de la Reforma is a beautiful drive built by Maximilian. Empress Charlotte set out the trees that shade it so artistically. It is well decorated by monuments, the finest one is Independence, standing 150 feet high. It cost \$2,000,000.

The Sunday Kermess at La Fisk and the continuous procession of the wealthy on their drives remind one of a pauper's palpit—the costly riding habits, the silver mounted saddles and harness on spirited horses, carriages and machines filled with Mexican beauties, each outdoing the other in dress and colors.

Picturing the President

This drive leads to the Castle Chapultepec, the government palace of the president, where I had the pleasure of meeting and picturing a number of times. It is well situated on a hill surrounded by a most beautiful city, wonderful gardens and high trees. One tree is 170 feet high and 46 feet in circumference.

Passed by the soldier guard, we feasted our eyes on the polished marble floors, rose bushes, statues. On the outside walls, under cover, were beautiful paintings. The bedrooms were filled with the best from artistic hands while the illud work of the music room is beyond description.

Always the Yank

I lounged awhile in the cabinet room where the different portfolios were in place, then became so bold as to sit in the president's chair and write a letter home.

From a broad promenade we had a grand view of the city and mountains. To the north side is an artificial lake. Swans and boating parties enjoy the great fountains where jets of water continually change in formation. After dark the lights are changed with each formation making it all very spectacular.

The side trips are many, one of the prettiest is to Koch valley to the San Juan Gardens, where little girls sold us bunches of carnations and pansies. We hired a flower-covered boat and a Mexican boy to push it along. Similar boats passed us, some bore suitcases, but the majority were going to market with their garden truck.

The thousands of canals leading through and around the floating gardens were a treat for the tired traveler, he caught the reflections of tall trees keep changing and one is afraid to blink their eyes for fear of missing some well composed picture.

On our way back to town we saw many women down on their hands and knees washing their clothes by pounding them with a stone. At one place about fifty women were washing at one time in little stall-like places.

We now drove three miles northeast, passing 12 stations of carved monuments where the pilgrims stop to pray on their way to the famous Catholic shrine at Guadalupe.

The trip is not complete even while climbing the steps to the old shrine unless you purchase some of the little round sweet cakes.

The adjacent cemetery is quaint and one pretty shot is through the iron gates at the domes of the "Church Under the Hill" at sunset.

Aztec Pyramids

Twenty-four miles further on is the San Juan de Teotihuacan, where the famous old pyramids of the Aztec have

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been buried under the dust of 20 centuries. Here we wandered through the excavations and climbed awfully steep steps to the top of the "Sun" pyramid, which is 232 feet high and 175 feet square at the base.

We saw partially uncovered masonry work that was classic. The pyramids are built of small stones. About every four feet one will stick out far enough to step on. A number of terraces break up the face where one can rest after each steep climb.

Down in the Grotto, many feet under the ground, we had a lunch that subsequently burned us for days. In fact, I felt as if I had swallowed a red hot cook stove. After wandering through the Street of the Dead, where portions of Aztec cement side walls still exist, I returned to the city with my pockets full of curious thousands of years old (?)

Handy Boiler

The Maris has an elevation of 10,000 feet. From the summit we had an unobstructed view of the famous volcano Popocatepetl sending up great clouds of steam. Women lined up beside the "engines" and had their five gallon cans filled with hot water.

A few miles farther on we looked down 1000 feet on the hills and valleys of the great physical monument, "Cuernavaca," where Cortez built a palace that is used at present as the capital of Morelos.

We filmed the quaint, Spanish Moorish houses. The narrow streets ran in most all directions.

Jose de la Borda, a silver king, spent a lavish hand making a regular Garden of Eden. Little streams of water tumble down terraced slopes to a placid lake where the pink and white boat houses cast beautiful reflections, among the arched walks, hidden among the drooping branches, was the bathing pool of Empress Charlotte, where the spray from the fountains glistened in the sunshine while the air was filled with the perfume of rare fruit and flowers. What a wonderful place to build a love sequence.

I always wanted to see a real bull fight, so with \$9.99 others crowded into the great ring where we saw Gomez and Pastor kill three each. The throwing of fruit and other people's hats was great fun until someone egged Obregon came in. Then the bugle corps played the same tune that spoiled my mornings' sleep in Cal'ran and Marston.

When the cold plated warriors had paraded around after taking time enough to stick six banderillas into each animal, they entertained us by waving a red cape in front of the bull's eyes until he was so mad that the matador very carelessly walked up and brushed off its eyes, stepped back, took careful aim, then ran forward, leaning far over those wicked horns and sent the sword to the vital spot. Then spent the next 10 minutes clearing the arena of old hats and much noise while a team of horses dragged out the poor old carcass.

After riding through beautiful farming country where the lack of Paloque, the native drink, is easily observed, we came to Guadalajara, the cleanest city in Mexico, possessing 14 arcades, 20 plazas, 14 bridges, many theaters, 25 open baths and as many hotels, having an elevation of 5200 feet with an unbreathable climate, where overcoats and furs are little needed.

This city was founded in 1530 by Captain De Onate. It possesses a beautiful country club and a golf course.

The streets are broad and well paved. The street car service is good, while the residential section is filled with fine mansions of our type and without a doubt possessed the most beautiful women in the republic.

Lake Chapala, the resort of the wealthy, is but a few miles away and with all the attractions will become a greater haven of tourists as soon as the connecting link of the Southern Pacific Railroad has been finished on the West Coast.

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RELEASES

March 25th, 1923, to April 15th, 1923

TITLE	PHOTOGRAPHED BY
"The Abject Brute"	Charles Stumar, member A. S. C.
"The Soul Harvest"	Lynn Darling
"East Side, West Side"	Arthur Martinelli
"Bucking the Barner"	Lucien Andriot
"Eva"	Allen Davey, member A. S. C.
"The Madness of Youth"	Joseph August
"The Purple Dawn"	Vernon Walker
"The Author"	Ernest Depew, member A. S. C.
"The Go-Getter"	Harold Weinstein
"Safety Last"	Walker Landin, member A. S. C.
"Masters of Men"	Steve Smith, Jr., member A. S. C.
"Kissings of Women"	Ira H. Morgan, member A. S. C.
"The Glimpses of the Moon"	Hal Rosson
"Modern Manners"	Edward Paul
"Luck"	Charles Gibson and Ned Sullivan
"The Town Scandal"	Victor Milner, member A. S. C.
"The Broken Violin"	George Peters
"Beware of the Law"	Frank Zukor and Seymour Spengel
"Souls for Sale"	John Mesall
"The Little Church Around the Corner"	Horner Scott and Ed DuPar, members A. S. C.
"Grumpy"	I. Guy Wilky, member A. S. C.
"Suzanna"	Horner Scott, Fred Jackman and Boh Walters, members A. S. C.
"The Woman of Bronze"	William O'Connell
"The Queen of Sin"	Gustav Uricky
"Crashing Thru"	Wm. Thornley and Robert DeGnave
"The Leopardess"	Gilbert Warrenson, member A. S. C.
"The Tempt of Allah"	Abe Fred and Gene O'Donnell
"Where Am I?"	Robert Doran, member A. S. C.
"The Covered Wagon"	Karl Brown, member A. S. C.
"White the Pot Boils"	John M. Lamond
"The Fourth Musketeer"	Wm. O'Connell
"Nobody's Bride"	Virgil Miller, member A. S. C.
"The Tiger's Claw"	Faxon M. Dean, member A. S. C.
"The Spider and the Rose"	Glenn MacWilliams and Chas. Richardson
"Lost and Found"	Clyde De Vanna and Glenn Robert Kershner
"The Trail of the Lonesome Pine"	James Hown
"The Lion's Mouth"	Pe'ke Boersman, Mack Van Lier and Jan Sant
"You Are Guilty"	Edward C. Earle



Steve Smith, Jr., A. S. C., is finishing photographic work on Vitagraph's "The Man Next Door," directed by Victor Seibertsmeyer, with Alice Calhoun, James Morrison, Frank Sheridan and David Terrance in the cast. Having a director who is as musical as is Seibertsmeyer, who, a noted musician and composer, can draw forth emotions from his co-workers with any of several instruments has its advantages, Steve vouches.

* * *

Joseph Dubray, A. S. C., is filming "Blow Your Own Horn," directed by James W. Horne and starring Warner Baxter at the R. C. studios. The title of the picture and the name of the director are not intended to be a coincidence, Dubray asserts.

* * *

George Barnes, A. S. C., is photographing the Casanopolitan production which E. Mason Hopper is directing with Anita Stewart as star.

* * *

With John F. Reitz and Victor Milner, both A. S. C. members, presiding over the cameras, filming of Rex Ingram's production of "Scaramouche" for Metro is well under way.

* * *

Rosa Fisher, A. S. C., is filming Dalkes Fitzgerald's production of "After the Ball," with Kenneth Harlan, Gaston Glass, Miriam Cooper and Edna Murphy in the cast.

* * *

King Gray, A. S. C., has joined Trimble Murdin productions as chief cinematographer. He will film "The Sign" which Jane Murdin will direct, with J. McClosky as assistant director.

* * *

Sol Polito, A. S. C., has finished filming "The Girl of the Golden West" directed by Edwin Carewe, and is making preparations for photographing "The Bad Man," which Carewe will also direct.

* * *

Georges Benoit, A. S. C., has begun the filming of "Triby" which James Young is directing as a Richard Walton Tully production.

* * *

Homer Seatt, A. S. C., has returned to the Mack Sennett studios as supervising cinematographer. His last vehicle for Warner Brothers was "Wolf Pangs."

* * *

James Van Trees, A. S. C., has joined the Len Reynolds unit of Associated First National to be cinematographer in-chief of the Reynolds unit.

* * *

Robert Newhall, A. S. C., is in the midst of the huge task of bringing Universal's production of "The Hunchback of Notre Dame" to the screen. This is to be probably the most elaborate production ever made by Universal and Robby's participation in the making thereof, it is very evident, is not to be underestimated. Those who have seen samples of the film work to date declare that it is Newhall's masterpiece.

Fred W. Jackman, A. S. C., has completed his production of Jack London's "The Call of the Wild" which Hal Rosch will release through Pathé. Those who have previewed the production declare that it will make film history. Seven reels in length, it required five months and several thousand miles of travel to complete. "Buck," a St. Bernard, plays the role of London's "Buck." The cast includes Walter Long, Jack Mulhall, Nebourne MacDowell and Frank Butler. Jackman not only directed his production but adapted and wrote the continuity as well. He will begin work shortly on another feature production. At present he is engaged in adapting and on the continuity.

* * *

Floyd Jackman, A. S. C., has finished the photographic work on "The Call of the Wild."

* * *

H. Lyman Broening, A. S. C., has joined the photographic corps of the Rockett Lincoln Film Company which is producing "The Dramatic Life of Abraham Lincoln" under the direction of Philip S. Rosen. A. S. C. Broening and Robert Karris, A. S. C., are photographing the production.

* * *

John Arnold, A. S. C., has returned to Hollywood from San Francisco, where he filmed "The Fog." While in San Francisco, John received hostile attention from the Frisco press for his participation in the filming of some three score contest beauties during each day's performance at Loew's Warfield. Arnold gave the Frisco people a treat by bringing regular studio lighting equipment to the stage of the theatre and showing the city's daughters on the stage in view of packed audiences. The theatre did record business during the week of Arnold's "engagement." He at present is making preparations for the filming of "Keough Legs" in which Metro will star Viola Dana.

* * *

Henry Sharp and Kenneth MacLean, both A. S. C. members, are completing the filming of "Human Wreckage," a Thomas Ince production starring Dorothy Davenport.

* * *

The world's record for rapidity in photographing, developing and exhibiting a motion picture is believed to be in the joint possession at present of E. D. DuFar, a member of the American Society of Cinematographers, and the Standard Film Laboratories.

DuFar filmed patrons as they entered the Warner Brothers' studio to attend the elaborate ball of the Western Motion Picture Advertisers in Hollywood recently, and within one hour and forty minutes the same patrons were viewing a motion picture of themselves in the act of entering the studio. As soon as DuFar finished his negative, he had it rushed to the Standard Film Laboratories, where experts developed it in the record time. The speed of the feat was so great that it proved an outstanding feature at the W. M. P. A. affair, which ranked in brilliance with the recent Motion Picture Directors' Association ball.

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Barnes, George B.—with Cosmopolitan E. Wilson	Lockwood, J. R.—
Becker, George—with Richard Wagon Telly, James	Lundin, Walter—with Harold Lloyd, Roach Studio
Young, Claude—	Lyons, Reginald E.—
Broening, H. Lyman—with Phil Rosen, Rockett-Lan-	MacLean, Kenneth C.—
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Brodie, Norbert P.—with Joseph Schenck, Cosmopoli-	Neenan, George—with Charles Ray, Ray Studio
tan, United Studio	Miner, Victor—with Rex Ingram, Metro Studio
Burgard, Richard J.—with Clarence Badger	Morgan, Ira H.—with Marion Davies, Cosmopolitan, N.Y.
Brotherman, Joseph—with Fox	Loft
Brown, Karl—with James Cruze, Lasky Studio	Newhall, Robert S.—with Wallace Worley, Universal
Carr, Bert—Karnes	Studio
Clark, Dan—with Fox	Norton, Stephen S.—
Corbin, Francis—Fred Fashback, United Studio	Overbaugh, Roy P.—with Richard Barthelmess, New
Cosling, Herbert V.—Travel Pictures, Atlas	York City
Craig, Henry—with Madge Keeney, New York	Palmer, Ernest S.—John Stahl, Mayer Studio
City	LePillard, Marcel—
Davey, Allen M.—Stuart Paton, Universal	Perry, Barry—with Preferred Productions, Mayer
Davis, Faxon H.—with Lasky Studio	Studio
Dezer, Ernest S.—with Al St. John, Fox Sunshine	Perry, Paul P.—with Mary Pickford, Pickford-
Diana, Robert S.—with Charles Farrell, Roach Studio	Fairbanks Studio
Dorad, John—Sensia, Russia, Pathé	Polito, Sol—with Edwin Carewe, United Studio
Dubray, Joseph A.—with R-C Studio	Reynolds, Ben F.—with Van Stryken, Glendale Studio
DuRoi, E. K.—with Warner Brothers	Rice, Jack J.—
Em, Fred, Max B.—with Royal Pictures, Warrenton	Brant, George—with Stanislav, Metro Studio
Ince Studio	Rice, Jackson—with John Stahl, Mayer Studio
Edson, Arthur—with Douglas Fairbanks, Fairbanks-	Rose, Philip K.—Directing Life of Abraham Lincoln
Pickford Studio	Rockett-Lipson, Productions, Mayer Studio
Evans, Perry—with Mack Bennett Productions, Sen-	Rosher, Charles—with Mary Pickford, Pickford-Fair-
nett Studio	banks Studio
Fildew, William—with Universal	Schneiderman, George—Fox Studio
Fisher, Ross G.—with Rens Productions, Universal	Schwarzen, Chas. E.—with Lasky Studio, New York
Studio	Scott, Homer—with Summit Productions, Summit
Foster, Harry M.—with Universal	Studio
Gaucha, Tony G.—with Norma Talma, Joseph	Seitz, John P.—with Rex Ingram, Metro Studio
Schack Productions, United Studio	Sensia, Allen—Cosmopolitan, New York
Giles, A. L.—with Sam Wood, Gloria Swanson, Lasky	Sharr, Henry—with Ince, Ince Studio
Studio	Short, Doug—with Fox Studio
Good, Frank B.—with Jackie Coogan, Metro Studio	Smith, Steve Jr.—with Vitaphone Studio
Grayville, Fred L.—director, British International	Stevens, R. Burton—New York
Corp., London	Stumm, Charles—with Universal
Guy, Kinn D.—Triangle-Murfin Productions, Ince	Stumm, John—with Lambert, Bulfinch, Goldwyn, Sensia
Studio	Talbot, Biddle H.—with Charles Chaplin, Chaplin
Guth, Walter L.—with Chas. Maigne, Lasky Studio	Studio
Gustard, Rene—with Graham Wilson Prods., in charge	Van, Lester Charles—with Rex, Victor Goldwyn
of photography, London	Studio
Hart, Harry M.—with Fox	Van Trees, James—with Lynn Reynolds, Best, Na-
Heister, Alvin—	tional
Ince, Louis—Flick—with Fred Jackman, Ince Studio	Walter, R. W.—with Mack Bennett Productions, Sen-
Jackman, Fred W.—with Fox, Roach Studio	nett Studio
Kline, Ben H.—with Universal	Warrenton, Gilbert—with Cosmopolitan, New York
Koenigsmann, Hans F.—with Larry Semon, Vitaphone	Whitman, Philip H.—with DuMont, Fairbanks, Fox
Studio	and Pickford Studio
Kell, Edward—with Universal	Wilky, L. Guy—with William De Mille, Lasky Studio

Paley, William "Daddy"—Honorary Member
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Members of the American Society of Cinematographers are held every Monday evening in their rooms with 321, Markham Building. On the first and the third Monday of each month the open section is held, and on the second and the fourth, the meeting of the Board of Governors.

LOYALTY

PROGRESS

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